1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34

527 assembled, the young men have to rebuild the
624 bull ring. Anyone not doing his part or pro-
358 viding his materials, as Romero put it, "rests in jail."

The bulls for the bull riding are sought by
527 the mayor or by a member of the *ayuntamiento*.
624 Different persons provide bulls for each of the 3
541 days they are ridden. On the Sunday the fiesta begins, the mayor or one of the councilmen takes a bottle of *charanda* to the house of the person to be invited to provide bulls. If the person accepts the bottle of *charanda*, he is
[492] obligated to provide his bulls for riding (only a few people in town have suitable bulls). The owner of the bulls then invites others to help him bring in the bulls or, if they own bulls, to bring theirs as well. If they accept, he gives them a drink of *charanda*. The same routine is followed for the bulls to be ridden the other 2 days.

Sometimes bulls are brought from another town. If the relations between the towns are
[427] friendly, usually the bulls will be lent, if not, it may be necessary to pay rent for the use of the animals. The rent is paid from the municipal treasury, using some of the money collected from vendors in the plaza.

527 One other obligation exists which should be noted. The one rancheria of Cherán, Cosúmo,
624 provides a *chirimía* band each year (the
[534] chirimía is an oboelike wind instrument). In 1940, the band was said to be from Carapan. The men from the rancheria also act as policemen during the fiesta.

527 The sequence of events leading up to the fiesta and the fiesta itself will now be described. As already indicated, the first preparations began with the naming of the commissioners by the mayor on August 20. Obviously, the actual notifications on this date were preceded by discussion of suitable persons and the preparation of the letters. The commissioners then sought their assistants, began estimating costs, making up the lists of contributors, and collecting money, at the same time making arrangements with fireworks makers, musicians, and candlemakers. The commissioners for the moros began hunting for dancers. Meanwhile, every Sunday, the young men practiced bull riding on the tame bulls kept near town. They also began to bring in logs

527 Somewhat later, after the storm had subsided,
533 the *chirimía* band arrived. Four or five players
on an oboelike wooden instrument (with a
[534] double reed mouthpiece and a number of finger
stops) played in unison, accompanied by a
drum. They played for some time in the arcade
before the municipal building. The shrill
music, played with great verve and noise,
seemed vaguely familiar and finally became
recognizable as the "Beer Barrel Polka." It
remained the favorite and almost only piece
played by the *chirimía* band throughout the
fiesta.

Sunday the market was in full operation, and
527 the plaza and adjoining streets were jammed
with people (pl. 4, lower right). Not only
were most of the residents of Cherán on the
[443] streets, in some cases making extensive pur-
[323] chases (this is the only time of the year that
pottery is sold in Cherán, for example), but
there were hundreds of visitors. The bands
played early in the morning. The young men
were busy working on the bull ring.

[786] The High Mass was celebrated about 10
o'clock, with the church filled to overflowing.
527 About 12 o'clock the first moro appeared on
horseback, followed in a short time by the
535 other two. They rode slowly around the plaza,
followed by one of the bands. After a short
time the moros went to lunch without dancing.
[574] Many people invited guests home to eat with
them at this time, often issuing invitations well
in advance. To a lesser extent, guests may be
invited on other days of the fiesta. About 3
o'clock the moros returned and sat on their
horses in the plaza in front of the church while
the bands played. The moros then went to the
municipio, dismounted, and danced in front of
the building. Remounting, they returned to
the church and danced in front of the church.
Many people were openly critical of them for
not dancing first in front of the church. After
the performance in front of the church, the
dancers went on foot down the main street,
dancing in front of various stores until about
6 o'clock, when they went to eat again. During
[542] the afternoon a basketball game was played
between Cherán and Paracho. It aroused little
interest.

527 In the evening the big *castillo* or fireworks
389 set was to be burned. Not until after dark

1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34

Sierra Tarascans
Mestizo

535 796 all directions, they resembled some impossible bird.

Following this performance, the "woman" danced alone between the files, taking very small steps and with her nose high in the air. The sash she carried in her two hands at about shoulder height, raising first one hand and then the other. With her handbag dangling from one wrist, she was the perfect caricature of a *nouveau riche* young lady parading down the street. Next, the man and woman leaders danced a *jarabe tapatio* very well (except they did not use the hat) although in very restrained and "correct" fashion. Meanwhile the others danced in their places and leaped in the air and cried out from time to time.

The dance is said to be held by the young men, who organize it themselves and provide the music and meals. It follows a traditional pattern, however, in that among the first places in which the dances were performed were the house of the priest and the offices of the *municipio.*

In Parícutin the dance of the fiesta of the patron saint is apparently called either sondado uaran or turiȩauarani. The dancers wear "citified" or *catrin* clothes with masks.

Dances are also reported from some of the Mestizo towns and the *ranchos* lying along the borders of Cherán. From Tingambato a dance was brought to the Eucharist Congress held in Uruapan which much resembles in costume the feather dances of Oaxaca. A deer dance is reported from La Mojonera and Las Canoas in which the dancers wear striped or checkered clothing and have the face covered by a mask of a deer with horns. The dance is performed [534] to a tin rattle, violin, and guitar of the special type known as *panzón,* that is, one with a large sounding box. The actions of the animal are represented in the dance.

MUSICIANS

533 Frequent reference has been made elsewhere to the musicians. The organized bands are essentially parts of the ceremonial system; without them no fiesta would be complete, while they form a significant part of many *mayordomías* and dances. They appear for a great many individual functions also, such as weddings and house-roofing fiestas. As a public body they

2:Carrasco E-4, 5 (1945)1952
[P. 199] NU34 Tarasco NU34
Pátzcuaro

and in some towns hat making has surrendered to factory competition.[60]

Paracho, on the other hand, shows the opposite picture. Here the manufacture of wooden objects (bowls, vases, candlesticks, chocolate beaters, chessmen, toys, etc.) has greatly increased in importance. The town also manufactures guitars for Mexico City and Guadalajara buyers.[61] Santa Fe pottery has recently been selling to Mexico City and even United States curio shops.[62]

The declining crafts are among those producing basic necessities, while the growing ones are luxury crafts depending in part on the tourist market.

Both the disappearance and growth of handicrafts disrupt the economic independence of the village, for they produce an increased dependence on the national market either in selling the developed manufactures or buying what formerly was produced locally. As in the land situation, however, the older order is preserved to a significant extent. Handicrafts for the local market are still the main economic activity of many villages: pottery, shawls, belts, agave fiber bags and sacks, hats, mats, baskets, metates, furniture still provide the livelihood of many Tarascans.[63]

No matter how important handicrafts may be for the economy of a given village, land tenure is the factor which has produced the conflicts during the revolutionary period. This holds true even for villages predominantly devoted to handicrafts, like Tzintzuntzan (pottery) and Jarácuaro (hat making).

The conflicts which arose within the villages during the Revolution will presently be discussed.

The Mexican Revolution and the Tarascans

After the peaceful Porfirio Díaz period (1877-1911), characterized by the economic development of the country, a period of unrest began in 1910. Under the term 'Mexican Revolution' are usually understood both the armed conflict from approximately 1910 to 1920 and the various governments and their policies from the beginning of the struggle down to the present time. The Mexican Revolution is thus a very complex social transformation which includes all aspects of Mexican life. I shall discuss only those aspects of the agrarian revolution and reforms which concern Tarascan developments. The lit-

60. *Ibid.*, 66.
61. *Ibid.*, 67, 68.
62. *Ibid.*, 63.
63. *Ibid.*, 56-71.

[P. 68-b]

322 ticing and tenoning, housing, and dovetailing. Some pieces are joined with wooden pegs; metallic nails and screws are never employed.

322 **Musical instruments.**—The most sophisticated of Tarascan woodwork is the manufacture of ● 534 stringed instruments in Paracho. This pueblo [438] has been the guitar town of Mexico since colonial times. In 1940 Paracho claimed 49 guitar makers and three individuals who made violins (including base viols). The art has spread to neighboring Ahuíran, where three men made violins in 1946. Local woods—*tirímu*, *aile*, and *palo blanco*—are used for the top and base of the guitars; for sides and handles and inlaid designs walnut and cedar are imported from Mexico. Some *guitarreros* utilize local pine and fir for the tops of violins and base viols. The wood is cut with a small saw and planed to desired thinness. The top and base are cut from a pattern; the side bands are soaked and bent into place, being glued to the top and bottom pieces and held in place with braces. Strings and metal parts are assembled, and the instrument is varnished and waxed, ready for the ultimate consumer. Most *guitarreros* work on a [439] contract basis for Mexico City or Guadalajara buyers, and many Tarascans have moved their trade to the larger towns, mainly Mexico City, where their products bring higher prices.

The age of the Paracho guitar work is not known.
[Text continues top of P. 69a--Analyst]

11: Boyd H-4, 5 (1953) 1958
NU34 Tarasco NU34

ancient art of guitar making has aided in the preservation of folk songs and possibly folk tales.

The Legend

The pretty Tzintzin, the modest and genteel priestess of the sun, unwittingly tantalized the young Tarascan warriors with her deep red lips and brilliant black eyes. As was her custom, she went out one day with her empty jar on her shoulder to obtain some water from the fountain.

The Tarascan region was famed for its beautiful young maidens. However, among handsome young men it was the mention of Tzintzin's name that inspired the most ardent emotions, wild desires, and impossible aspirations — impossible because her heart already had been given to a young huntsman. The fortunate youth was the elegant Quanicoti, the best hunter and warrior in the kingdom. He wore the most beautiful skins and feathers in Paracho.

The souls of the young priestess and hunter were united in love as pure as the fragrance of flowers, as clean as the breath of spring. However, their devotion was as impetuous as the rushing waterfall in the Tzaráracua stream, falling in multicolored ribbons as in homage to the gods.

That afternoon as Tzintzin walked through the forest, her lover awaited to offer her the prettiest flower in the meadow and to help her carry the water home. Upon sighting one another, the eternal dialogue of love, the same in all ages and all languages, began its course.

As usual, time passed rapidly without the two lovers noting the lowering of Father Sun in his course through the sky. Always such tardiness evoked reproaches from Tzintzin's venerable parents. This afternoon the lovers were so engrossed in words of love that Father Sun approached the horizon and hid behind a rose-colored cloud. Gently the song of the nightingale fell upon the ears of the happy couple. Tzintzin gazed lovingly upon her lover as he left her.

Suddenly, in anguish, Tzintzin realized that the time had